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But sentimental considerations plead apologetically for the appalling ignorance of the people. They loved the good old mummy-gods, not on account of any insane propensity for mummy-gods, but because in worshipping the good old things, they worshiped in their heart their ancestors, who had stood in adoration before the same figures. This excess of sentimental conservatism, was not confined to Greece; it belongs to all peoples and all ages; it belongs to every expression of human nature so long as it is swayed by pure instinct or sentiment, and remains unchastened by enlightened judgment. In all times and all countries religion was the most powerful auxiliary of idolatry. The genius of man alone which created Art was capable of appreciating it, and to worship its divinity by paying homage to its truth and beauty. The development of Grecian Art shows nothing but one long series of struggles of the genius of enlightened men with the superstitions of the ignorant engrafted upon civilization. When this struggle was brought to a happy issue, by the defeat of Ignorance and the triumph of Genius, Phidias and his contemporaries smile upon us from the chaos of the past. They cleansed the Aegæan stables of the old era, and became the heroes of the new.

CHAUMONT.

MASSIVE and high—imposing sight!
Lo! Chaumont reareth wall and tower,
With steepled roof upon the height,
Emcompassed round with tree and bower.

The humble village 'neath the hill
Spreads its white houses on the shore,
Beside the river, looking still
To that proud castle hanging o'er.

A pathway, blasted through the rock,
Is open to the lord and swain;
The peasant passeth in his frock,
The seignor with his bann red train.

From top to bottom midway there,
A chapel stands all ivied-brown,
And here to meet in daily prayer,
The serf goes up, the lord comes down.

A little chapel, rich with light
Burnished and mellowed from the glass,
That all the Gothic windows dight,
To sanctify the rays that pass!

A common altar for them all,
Thus midway with its open doors—
Below the revels of the Hall,
Above the wailing of the boors—

Apart, and yet amidst it stands;
Going and coming as they pass,
They stop within to fold their hands,
Or hear the chanting of the mass.

And thus it is that every life
Has thoughts that wander to and fro,
At some high shrine with Beauty rife,
They meet together, high and low.

Subservient to one Throne above,
They kneel in harmony of plan;
And Art, the child of God and Love,
Opes wide Heaven's portals unto man!

W.

THE TWO PRE-RAPHAELITISMS.

ARTICLE FOURTH.*

At the conclusion of our last article it was said that we hoped on a future occasion to be able to descant upon the paintings of Dante Gabriel Rossetti (in addition to those already mentioned), and the sculptures of Thomas Woolner. This is now afforded, and we shall proceed to complete the series of descriptions of those works which have, up to this time, been produced by the active members of the Pre-Raphaelite Brotherhood, properly so called.

It was said that the majority of the works of the first-named artists consisted of water-color paintings of the most exquisite description, which, from the nature of their subjects, and the manner of their execution, were peculiarly difficult to treat upon. This is certainly the case; but we shall, however, proceed to render the best account of them which is in our power, begging the reader's indulgence whenever verbal disquisition may fail, which, from the nature of the task, is almost inherent to it. At no time, however, let it be thought but that these drawings are of the most transcendent interest, from their subject as well the way in which that has been, without exception, carried out. The fault will be ours, and not that of the artist, if this paper be not of equal interest, whatever that might have been, with those which preceded it.

Before entering upon our matter in reference to the water-color pictures of Dante Rossetti, let us proceed to describe an oil-color picture of small size, which escaped our notice while treating of the "Girlhood of the Virgin," and the "Annunciation." This is entitled "Kate the Queen." Katherine Cornaro, by birth a noble Venetian lady, became Queen of Cyprus. She renounced the crown, and resided at Asolo, in Venetian Lombardy, where is placed the scene of Browning's drama of "Pippa Passes," which supplies the subject of the picture. At Asolo,

"—— where still the peasants keep
Her memory; and songs tell how many a page
Pined for the grace of one so far above
His power of doing good to, as a queen—
'She never could be wronged, or poor, he sighed,
For him to help her!'"

The picture shows a large chamber, screened from the glare of the Italian summer sun by an arcade and curtains, within which sits the queen with her maidens, a row of whom are seated at embroidery; slightly withdrawn into the picture, at the back is seen a chapel, with attendants preparing for the ministration within; parallel with this, the opening of an arcade shows a sort of corridor, wherein many ladies are engaged in a joyful game of "*jeu de paume*;" a corner of the foreground is occupied by a fountain, by the side of which kneels the fool of the household, busily driving with his breath a paper boat into the spray which falls from the jet in the centre; to the left of this, sits

* See the Numbers of THE CRAYON for August, October, November, and December, 1856.